



JAPANESE ENGRAVINGS

Old Prints in Color

Collected by S. Bing, Paris

The American Art Galleries

Madison Square, South

New York

1894

CATALOGUE
OF
JAPANESE ENGRAVINGS
AN IMPORTANT COLLECTION
OF
OLD PRINTS IN COLOR

BELONGING TO
MR. S. BING, PARIS
ON EXHIBITION DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE, SOUTH

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CHRONOLOGICAL LIST

OF THE

PRINCIPAL JAPANESE ARTISTS WHOSE WORK WAS
DEVOTED TO THE ART OF WOOD ENGRAVING.

(N. B. The more distinguished names are marked with an asterisk.)

Preliminary Epoch (1608-1675).

BOOKS ILLUSTRATED IN BLACK, WITHOUT ARTISTS' NAMES.

First Period (1675-1720).

WORKS ILLUSTRATED IN BLACK BY HISHIKAWA MORONOBU.
ENGRAVINGS COLORED BY HAND. INVENTION OF COLOR-PRINTING IN TWO
TONES.

Principal Names.

The Earlier Torī-i	Torī-i	Kiyonobu.*
	"	Kiyomassu.*
	"	Kiyotada.
	"	Kiyoshighe.
The Okumura	Okumura	Massanobu.*
	"	Toshinobu.
The Nishimura	Nishimura	Shighénaga.
	"	Shighénobu. —

Second Period (1720-1760).

DEVELOPMENT OF POLYCHROME PRINTING. BOOKS ILLUSTRATED IN
BLACK AND COLORS.

Principal Names.

The Middle Tori-i	Tori-i	Kiyomitsu.*
	"	Kiyohiro.
	"	Kiyotsuné.
The Ishikawa	Ishikawa	Toyonobu.*
	"	Toyomassa.
The Nishikawa	Nishikawa	Sukénobu.*
	"	Sukenori.
Tsukioka Tanghen.		
Tsukioka Massanobu.		
Tatshibana Morikuni.		
O-oka Shunboku (reproduction of classical paintings).		
The Hanabussa	Hanabussa	Ichō.*¹
	"	Ipo.

Third Period (1760-1800).

CULMINATION OF CHROMO-XYLOGRAPHY.

Harunobu.*		
Koriusai.*		
Bouncho.*		
The Later Tori-i	Tori-i	Kiyonaga.*
	"	Kiyominé.
The Utagawa	Utagawa	Toyoharu.*
	"	Toyohiro.*
	"	Toyokuni.*
The Katsugawa	Katsugawa	Shunsho.*
	"	Shunyei.*
	"	Shunko.
	etc., etc.	
The Kitao	Kitao	Shighemassa.*
	"	Massayoshi.*
	"	Massanobu.

¹ See footnote on page 5.

Sékiyen.
Sharaku.
Shunman.
Shinsaï.

Yeishi.*
Yeisho.
Utamaro.*
Hokusai.*

Fourth Period (1800-1850).

— Hokusai.*
— Hokkei.
— Hokuba.
Hokujiu.
Shuncho.
Shuntei.
— Gakutei.
Issai.

— Hiroshighe.*
— Yeisen.
— Kunisada.
— Kuniyoshi.
Yôsaï.
Kiôsaï.
Zéshin.

Engraved works of Kôrin.¹

¹ Ichô and Kôrin never contemplated the engraving of their work. They flourished in the latter part of the seventeenth century, but their productions were not engraved until the middle of the eighteenth and the beginning of the nineteenth.



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It is but a few years ago that Japanese engraving was unknown to us. It was the last of a series of revelations. It has taken no less than two centuries for the country of the rising sun to disclose the last secrets of an antique civilization which had grown in silence and isolation.

When, in the seventeenth century, Portuguese navigators landed in the mysterious archipelago, in search of new territory for the exercise of their commercial activity, they were not in a position to judge of the artistic side of the country. Besides that these commercial men were little fitted to appreciate an art which does not catch the eye by a staring exterior, the astute inhabitants of Nippon were too wide awake to seek to undertake the education of their new visitors. After they had billeted the invaders in a district which was strictly limited, in a kind of ante-chamber of the

empire, the Japanese delivered to them in heaps an everyday fabric, made up especially for Western consumption, glowing with color, loaded with ornament, and yet, after all, strong in decorative effect.

The rich middle classes of that day, and more than one court, welcomed with joy, for the decoration of their interiors, the lacquer panels, the richly shaped vases and handsome porcelain vessels of polished and hard glaze which cheerfully attracted the light. There was a ceaseless succession of orders. Shapes which were in accordance with the practical habits of Europe were prescribed, and amid the ample designs of the supple native brush, the haughty blazons of European nobility were made to shine out.

Every one was persuaded that the Far East had given us all its art, the sum of all that might be expected from a people of primitive ways. They little thought that all the while, in this seemingly barbarous country, artists of the highest class, who were not under any care about earning their living, were lovingly perfecting, under the feudal roof of their lords—themselves enthusiastic amateurs—a host of little marvels, which were among the choicest expressions of taste which the art of ages has produced.

Much later, when diplomatic relations were established, some rare and select objects began to find their way to Europe; and even then to bring them, the omnipotent caprice of a Pompadour was needed, or the aristocratic tastes of a queen of France.* But these were only isolated apparitions, the flashes of an instant. All was clouded over

* Marie Antoinette's collection of gold lacquer is still to be seen at the Louvre. It comprises a number of boxes and little cabinets of delicate work, but among it no work of very extraordinary merit can be pointed to

again immediately, and remained so until the formidable political and social movement of 1868, which completely overturned the old organization.

Since then a new edifice has sprung up on the ruins of the past. No one can predict what it will be like. But in the shock which broke up millennial traditions in order to lay the foundation of a new era, there was one especial victim—the worship of the ideal. Not only have men's minds been diverted from the practice of art, but they have become indifferent to the precious treasures handed down. By a curious transition of things, it was they, the *poco curanti* of yesterday, who began to find us troubled by the aspect of matters.

Very few connoisseurs, artists or men of letters, hailed the first harbingers of an unknown and charming art—miniatures worked in wood or ivory, bronzes from wax models, potteries moulded with the fingers, embroideries of languishing tints. And the most sharp-sighted had discovered in their searches some images of a ravishing effect. They were collected in made-up albums representing fantastic scenes, in a new style of coloring which fascinated. We now know that the pages which caused so much astonishment and delight only disclosed comparatively recent examples of Japanese engraving, and did but present the most vulgar side of the art. But, such as they were, these foretastes of a superior art which the Japanese still retained appeared to be of extreme rarity, and for several years barely sufficed to supply a few collections.

Scarcely fifteen years ago the votaries of art who overran Japan in pursuit of these enviable specimens of expression had to content themselves with a few waifs or strays. How-

ever, one obstinate collector was rejoiced by having brought to him a small number of impressions where the power of design and extreme delicacy of tint showed—what I had previously suspected—that behind the extravagance which had in the first instance been the attraction of the earlier specimens, lay hid a complete chain of art reaching far back in point of time. This showed that there must be hidden treasure. There was no peace after this. Agents were sent by me to explore likely places and to discover the native collectors who had monopolized this kind. The old stocks of the publishers in Tokio, Nagoya, Kioto, and Osaka were ransacked. Families were visited by persons promising high rewards to those who disinterred what had seemed to be buried. Movement once commenced, the result was abundant, unlooked for. The Japanese at first despoiled themselves of their least valuable collections, of the least ancient works, but after awhile came the names of great artists, creators, chiefs of schools, etc. According to directions, the researches were unceasingly pursued, in proportion as new clews were discovered. We should add that these efforts were powerfully backed by the more enthusiastic Parisian amateurs, in the first rank of whom were Messrs. Th. Duret and Louis Gonse.

England, for her part, was not idle. Mr. Ernest Satow and Dr. William Anderson energetically embarked in the same cause. Dr. Anderson had a brilliant exhibition of Japanese engravings in the Burlington Fine Arts Club in 1888.

It was not enough, however, to have got together all this material. The threads of it had to be unravelled, to be arranged and classified. Now, if the Japanese are regarded

by anthropologists as an assemblage of different races which exhibit undeniable physical divergences, in point of character one trait is common to them—a surprising pococurantism as to the history of their arts. Our inquisitiveness in these matters seems to be unknown to the Japanese. Their artistic natures are readily absorbed in the enjoyment of beautiful things and ask nothing more. The public will not be surprised to hear that it took several years to get on the track of a foreign art so ancient in origin, but for us so new. The main lines of it are fixed to-day, and the time appears to have arrived for making known this art, now that we can indicate the various phases of its development from its origin down to our own days.

Japanese engraving was practised on wood.* The design was on paper with the right side turned to the block (of cherry or other hard wood cut lengthwise), but its transparency was such that they could trace the drawing on the wood through the paper. Afterwards the intermediate spaces were hollowed out with a chisel so as to leave only the lines of the picture. The printer then inked the projecting parts, applied the paper with his hand, and by the aid of a disk of bamboo filaments, used in rubbing, obtained the impression. He did not, however, as we might suppose, spread the ink uniformly over the engraving. In order to bring out unlooked-for aspects, forms, blank intervals, or atmospheric depth, the pigment was manipu-

* We need only speak in passing of the isolated attempts which were made from the eighteenth century onwards to imitate our methods of engraving on stone and copper. It is curious that the Japanese, being such fine workers in the metals, engravers of such delicate ornaments in bronze and iron, should not have brought this talent to bear on engraving metal plates in imitation of our copper plates.

lated in numberless ways, heaped up on this side, fined down on that, shaded off in others, so that tones of great variety were produced in a single impression. If several colors were to be printed, a separate block was needed for



each of them. The register was always exact, for the engraver marked points for that purpose which in the first operation impressed themselves on the paper.

From this we see what an important part manual skill

had in the production of a Japanese print, how it gave value to the work of the draughtsman. And yet, if we are to keep within the bounds of a short essay, it is not the names of engravers which must have prominence, and for these reasons.

In Europe there have been illustrious artists who engraved upon wood, worked on a plate, or placed upon stone the inspirations of their genius. At other times our engravers interpreted other persons' works, but this was only to attach their own name to the new production and make it their own. In Japan there is nothing of the kind. No painter-engraver is known there, and in the association of their labors the engraver effaces himself in favor of the designer, not always claiming the right of inscribing his name at the foot of the work which his graver has just finished. It is however not impossible to trace the names of these modest auxiliaries, but here we must imitate the majority of Japanese amateurs in according the honors of the printed pages, even the finest, to the authors of the originals. Moreover, if they did not personally engrave, the designers directed the execution of the work, and presided over the minutest details. Thus we recognize the hand of a great master, not only in the character of a composition, but in the style of the engraving and the tone of the coloring. Engraving acquired a position only when there were painters who worked specially with a view to it. They it is who awoke the enthusiasm of the engraver, and developed the ability of that other artist, the Japanese printer. They are the true initiators of artistic engraving in their country. To write the history of this branch of the art, is in a certain measure to relate that of painting, to follow the manifesta-

tions of a particular school known as the "Ukiyô," imperfectly rendered as the "popular school," which, trampling on the old classical formulas, revolutionized painting.

There have at all times in Japan been rival schools. Religious painting, first derived from India and imported from Corea and China along with Buddhism about the middle of the seventh century, has preserved through ages its primitive character, thanks to the sacredness of its rites. Secular painting, on the other hand, taught by China, became, in Japan, the point of departure for several distinct branches. From the ninth century, a national art had sprung up which took the name of *Yamato*, and, two centuries later, that of *Tôsa*. All this time, pure Chinese doctrines still survived. Lying dormant until about 1350, they were then vigorously re-adopted, until, during the sixteenth century, they resulted in the creation of a new school—that of the Kano. The first, the Buddhist school, displayed great depth of feeling, the manifestation of ardent faith through the purity of an ethereal style. The Academy of *Tôsa* reflected the tone of aristocratic life; in a highly aristocratic style, representing the proud tourneys of the epoch, bloody frays, and likewise a side of nature replete with languishing, almost affected, poetry. Yet *Tôsa's* pencil did not disdain the most popular scenes, the swarming crowds of the streets, but there was no subject so common that he did not raise it by the delicacy of the execution. And then the Kanos and their adherents, direct heirs of the old Chinese, distinguished themselves by an especially free handling, an incomparable dexterity of bold touches, relieved often by an exceeding tenderness. But however dissimilar the different schools, their

art was always that of the aristocracy. The artists and their public belonged to the *élite*.

However, time went on. Artistic sentiment and intuitive taste are not in Japan the privilege of the few. Painting was perhaps the only art which was not yet common to the people at large. Its immaterial character kept it out of their reach. Whilst the refined mind of the aristocrat lent itself readily to the dreams induced by exceptional works, the multitude had not time for losing itself in such contemplations. Thenceforth, in lieu of the misty paintings of the Kano, which required for their completion the aid of a poetic imagination; instead of the Tōsa's more or less conventional elegances where popular subjects sometimes appeared like our pastorals on satin, the humor of the day demanded something more realistic, a reflection of its own way of seeing and feeling.

If in addition we refer to the comparative rareness and high commercial value of the classical works, we shall comprehend a double requirement—an art answering to the new aspirations, and a practical means of bringing the productions of this art within the reach of all. These two needs were at the same moment met by the sudden advent of the popular school and its association with wood engraving, which soon arrived at the *ne plus ultra* of perfection.

We have seen what was the position of painting at this decisive moment, and the phases through which it had passed. Let us now glance at the antecedents of engraving and printing.

In inquiring into the origin of these technical arts, it is still towards China that we must turn our eyes. Printing from

blocks had been familiar to the Chinese from the sixth century, and there is no good reason for supposing that the same means were not early utilized for reproducing pictures, considering how nearly in the countries writing resembles painting. There are no precise documents to enlighten us here, nor as to the date of the introduction of wood engraving into Japan. This probably is due to the Coreans, those unwearied middlemen between the two neighboring countries. The celebrated savant, Kôbo Daishi, the great apostle of Buddhism in Japan, has the credit of having printed the sacred figures of his worship in the eighth century. At any rate, Mr. E. Satow, very learned in these matters, speaks of religious pictures printed in the eleventh century, and Dr. Anderson possesses other religious prints, which he attributes to Nichiren the venerated saint of the thirteenth century.

We have no account of the first illustrated Japanese books. The oldest work which has reached Europe is the *Icê Monogatari*, two volumes, published in 1608 without an author's name.* It is a romance of love and chivalry composed by the poet Narihira in the tenth century, say some, and according to others, by the poetess Icê, whence its name. The designs of the 1608 edition are purest Tôsa, and the engraving of them tolerably clever. Other works of the same kind followed, but the level of execution remained as it was. The illustrations dragged along in the eternal monotony of epics belonging to a past age animated by no breath of interest.

Things were so, when about 1675 appeared Hishikawa

* A copy of this book will be found exhibited in this collection as No. 243.

Moronobu, the great genius who knew how to translate latent aspirations into palpitating and personal works. He it was who cleared the way for artists of merit, supported by ever increasing success. The new formula which was to break down the ancient barriers had been discovered. The people were about to revive in art the external world as it was seen ; an art which was to assimilate "all creation" and even the fantastic domain of that which had never been ; which was going to bring all to its own likeness, bringing down even the gods and the most venerated saints from heaven, and to make all things subserve its abounding fancy.

Not that the classical doctrines, the glory of ancestors, were altogether set aside, but they became a mere fraction in the vast ensemble of the new art. Moronobu himself, an offshoot of Tōsa, blended these reminiscences with his boldest conceptions, in which his successors found the germ of the vast repertory of their subjects. Each made it his duty at least once in his life to illustrate the traditional collections of the thirty-six or the hundred poets, and some marked their attachment to the old masters by reproduction in engraving of celebrated works. But that was not the dominant note ; it lay in the faithful painting of all classes in their daily life, from the labor of the poor to the poetical or luxurious pastimes of the rich ; it was the familiar picture of the interior, the fêtes of all seasons, water-parties, travelling on the great roads, saunterings by moonlight, picnics ; there were manuals for artisans, full of patterns for lacquerers, metal-workers, or other craftsmen ; grammars of behavior, for the use of young girls ; the tender attachments of youth. Artists lent their pencil

to the illustration of moral precepts, as well as to the depicting of "easy virtue" in a society where that was the rule. Heroic personages of history or legend had



also a considerable place. Only they were made to appear more frightful than nature, with formidable gestures and contortions of face exaggerated like scene-painting. It is indeed in the features of renowned actors that

henceforth heroes of doughty deeds were to be preserved in the memory of the people. The theatre was its temple, the actors were its deities, and with few exceptions all artists of the new school have painted this fabulous world, called to excite the actual world by appeals to past ages. The importance attached to theatrical scenes and portraits of actors in favorite parts, is only equalled by the sway of woman in popular art. Her beauty and grace, which each artist has portrayed according to his own ideal, are celebrated in a thousand ways, and if the expression of the face is often lacking in individuality, one cannot help admiring the expressive character and naturalness of the attitudes, and especially the harmony and rhythm of the lines of the contour.

I have thought it essential to make clear that we must not expect from Japanese engraving a complete representation of the pictorial arts of the country, but rather a special and clearly defined section of it. I have thought it would be useful to explain its nature, what needs its creation was intended to satisfy, and what kind of subjects it may be expected to represent. I have only in a few short words to complete the technical history of engraving from the day when the painters made it an instrument for the popularization of their works.

Moronobu at the first stroke was able to form engravings of the first rank. At no succeeding epoch was a touch more large, nervous and firm to be found. His engraved compositions have the plasticity of bas-reliefs. The stroke only tells, but it tells everything; it alone gives the shape better than the most cunningly arranged shadows. All his impressions are in black, but in some of his finest books we

shall find them thrown up by touches of color with the brush, probably by his own hand.

The print properly so called, the detached image, was not known till after Moronobu's time, that is, in the later years of the seventeenth century. The merit of the innovation belongs to Kiyonobu, founder of the celebrated school of the *Tori-i*, which for an entire century was devoted to the illustration of the theatre. Then it was not accidentally, nor in timid fashion, that outlines printed in black and hand-painting in color became associated. The richest illuminations, with warm and powerful tones, animate the figures. The largest surfaces of the costume are heightened by a ground of black lacquer cut with off-hand incisions, and layers of gold leaf, attached by varnish, enriched certain parts of the design. These curious methods were a stage on the way toward color printing. Not long afterwards Kiyonobu added to his title of creator of the print, that of inventor of chromo-xylography.

For the first twenty or thirty years, these printings in color were limited to pale green and tender rose color, an association which is attractive. We cannot help forming a high idea of the artistic taste of a country where even the lower class of people requires works of such exquisite distinction, rather than the coarse and brutal colorings which, as a rule, alone hit the taste of the masses.

Presently tint added itself to tint, until about 1760 all the technical refinements reached their highest point of perfection. The system of goffering for ornaments in relief became in vogue. Later, about 1800, there were added impressions in gold and silver, chiefly in the fine engravings called *surimono*, which were produced for the new year,

and for certain festivities for the benefit of a select circle of artists, poets and amateurs. In one word, all that the most subtle invention could conceive of was put in action.

This has gone on for about a third of the present century. From that time, ever memorable because of the immortal Hokusai and the prolific landscapist Hiroshigé, the taste for such refinements in prints appears to have gone off. To-day in this department of Japanese art, as in all others, tradition still survives, but it does not escape the common lot. The irruption of commercial ideas has put an end to the happy time when the least thing from the hand of an artist unmistakably testified to the tender care which had watched over its birth.

S. BING.

NOTICE.—The engravings and illustrated books described in this catalogue *are for sale*. Prices and other information will be furnished by salesman in charge.

CATALOGUE.

ENGRAVINGS.

HISHIGAWA MORONOBU (1680).

- 1 Nobleman and Servant on their Way Home.

TORI-I KIYONOBU (1690).

- 2 The Princess's Dream.

TORI-I KIYOMASSU (1695).

- 3 The Actor Ighikawai.

Printed in black, colored by hand.

TORI-I KIYOMITSU (1730).

- 4 Young Washerwoman.

- 5 Two Actors.

- 6 Two Storks.

- 7 Noble Lady and Servant.

TORI-I KIYOHIRO (1750).

- 8 Nô Dancer.

- 9 Nô Dancer.

- 10 Princess and Servant.

TORI-I KIYONAGA (1770).

- 11 Two Guesha and Boatman.
- 12 Young Prince smoking, and two Ladies
- 13 Cherry Blossoms at Gotenyama.
- 14 Young Man and Woman making their Toilet.
- 15 Cooking for the Annual Festival of the Boys.
- 16 Three Guesha.
- 17 Two Young Ladies on the Terrace.
- 18 Maternal Scene. Kakemono form.
- 19 Landing of a Pleasure Boat.

OKUMURA MASSANOBU (1690).

- 20 Interior of the Yoshiwara.
- 21 Nô Dancer, silvered background.
- 22 Scene at the Yoshiwara.
- 23 Komuso, or Street Musician.

SUZUKI HARUNOBU (1765).

- 24 Storks on the Sea Shore.
- 25 Young Mother and her Children.
- 26 Young Girl and Child, River of Tamagawa in the distance.
- 28 Washerwoman and Child.
- 29 Storks in the Bamboo.
- 30 Young Goddess on Flying Stork.
Has signature of engraver, Ogawa Hacho.
- 31 Interior Scene.
- 32 Young Girl on the Sea Shore.
- 33 Young Nobleman going to fish. Kakemono form.
- 34 Young Man and Child with Net and Pole. Kakemono form.

ISODA KORIUSAI (1770).

- 35 Young Ladies smoking.
- 36 Japanese Birds and Iris.
- 37 Lady writing Letter, her two maids in attendance.
- 38 Two Guesha.
- 39 Two Young Girls playing with a Cat.
- 40 Panel containing two Prints.
 - a.* Boatman helping Lady on a Boat.
 - b.* Making Rice Paste.
- 41 Tiger carrying her Young across the Stream. Kakemono form.
- 42 Young Lady with Cat. Kakemono form.
- 43 Young Woman burning Letters of her Rejected Suitor. Vision of his duplicity seen in the smoke. Kakemono form.

IPITSUSAI BUNTSHO (1770).

- 44 Young Servant near the Tori-i.

UTAGAWA TOYOHARU (1770).

- 45 Night Festival on the Sumidagawa.

UTAGAWA TOYOHIRO (1790).

- 46 Promenading in Winter.

UTAGAWA TOYOKUNI (1790).

- 47 Three Nô Dancers.
- 48 Guesha on the Terrace above the Seashore, Shinagawa.
- 49 Washing Linen in the Stream.

UTAGAVA KUNIMASSA (1800).

- 50 An Actor made up for Character.

KATSUGAWA SHUNSHO (1770).

- 51 Dramatic Scene.
52 Actor in Pink Gown.
53 Actor in Priest Costume.
54 Young Lady smoking.

KATSUGAWA SHUNYEI (1780).

- 55 The Festival in Temple of Kanda-Miojin.
56 Actor, Pink Floriated Gown.
57 Actor, Costumed as a Woman.

KATSUGAWA SHUNZAN (1790).

- 58 Shore of Sumidagawa in Yedo.

KATSUGAWA SHUNCHO (1790).

- 59 Young Ladies Viewing the Iris in Flower.
60 Promenaders at the End of a Bridge.
61 The Bank of a Lotus Pond at Uyéno in Yedo.

KITAO SHIGHEMASSA (1770).

- 62 Lady with lantern, background showing shadows from different lights.
Signed Ho-Kwa-ran, another name of the artist.

KEISAI-KITAO MASSAYOSHI (1790).

- 63 Two Pheasants.
Signed Keisai, and seal Massayoshi.

TOSHIUSAÏ SHARAKU (1780).

- 64 Portrait of the Actor Yazo Ichikawa, era of Temmei.

KUBO SHINMAN (1790).

- 65 Man and Women on the Terrace.
66 Washerwoman.
67 Butterflies.
68 Flowers.
69 Rice Stalk.
70 Branch of Plum Blossom and Peacock Feather.
71 Flowers in Pot and Box.

HOSOÏ YEISHI (1800).

- 72 Young Woman painting Fan.
73 The Japanese Beauty, Takigawa.
74 Lady embarking.
75 Fishing Party.
76 The Seven Household Gods, in a boat ; represented by Japanese young ladies, all playing on different musical instruments.
77 Pleasure Boats on Sumidagawa River at Yédo.

YEISHO (1810).

- 78 The Japanese Beauty, Midorigi.
79 Three Young Ladies seated before a Screen.

KITAGAWA UTAMARO (1800).

- 80 Two Guesha.
81 Guesha and Servant.

- 82 Lady with Fan. Silvered background.
83 Two Ladies and Child on Bridge.
84 Gathering Shells.
85 Interior, with Figures of Young Ladies.
86 Maternal Affection.
87 Bust Portrait of Young Lady. Dark background.
88 Male and Female Figures with Umbrella.
89 Family Picnic Party.
90 Two Ladies arranging Plants. Screen in the background.
91 Young Nobleman paying Court. Young Ladies of the Household
ridiculing him. Waiting Man on the exterior arranging his Toilet.
92 Fisherwoman and Child on Seashore.
93 Ladies and Child feeding Chickens.
94 Women Washing and Stretching Obis.
95 Fisherman in a Boat Raising a Net filled with Fish.
96 An Ideal Ceremonial Procession Representing the Corean Ambassador,
in which the Participants are Japanese Females instead of Males.

HIDÉMARO (1810).

- 97 Stork beneath Willow-tree.

TSHOKI (1810).

- 98 Two Young Ladies smoking ; silvered background.

OGATA KORIN.

- 99 Hollyhocks.

From the Korin—Gwafou (1802).

KATSUSHIKA HOKUSAI (1760-1849).

Fugaku Sanjurok'kei. A series of thirty-six views of the
Mount Fuji.

101 Lake of Suwa.

102 View of Misaka.

103 Sunset on Mount Fuji.

Shokoku Meikyo Kiran. A series of eleven views of the
celebrated bridges of Japan.

105 View of Funabashi Kozuke.

Hyakunin Isshu. A series of views for the one hundred illus-
trated poems.

108 The Shell Divers at Wadano Hara.

Shokoku Taki Mawari. A series of eight views of the cele-
brated Waterfalls of Japan.

110 Waterfall in Ono.

111 Old Chinese Poet and Two Children viewing Waterfall.

112 Carp Fish ascending Waterfall ; symbolical of strength. Another
swimming down.

113 Tiger Lilies.

114 Iris.

115 Ragged Poppies.

116 Pheasant and Serpent ; design for Fan.

117 Cherry Tree in Blossom and Running Stream, showing embossed
pattern.

118 Japanese Interior, Female Figures preparing Costumes.

119 Fisherman and Shell Gatherers.

120 Sculptor and Tile Making.

- 121 Fisherwomen Drawing Net.
122 Gathering Flowers.
123 Boatman on the Sumidagawa.
124 Fan Makers.
125 View of Yenoshima.
126 Moonlight Scene. Village under the Bridge.
127 Lady Promenading.
128 Panel of Two Prints.
a. Bird and Spider.
b. Branch of Kaki Fruit.
- 129 Panel of Two Prints.
a. Branch of Maple Leaves.
b. Lotus Plant and Dragon Fly.
- 130 Panel of Two Prints.
a. Plum Tree in Blossom and Bird.
b. Lotus Plant and Frog.
- 131 A series of Five Prints illustrating Horrible Dreams.
132 Lady and Child Boating.
133 Two Young Ladies Boating.
134 Lake Shinobatsu.
135 Interior, Young Lady arranging Ornaments.
136 Study of Turnips.
137 Cock, Hen, and Chickens.
138 Young Nobleman arranging Shrub and Young Lady making Tea.
139 Dwarf Plum Tree in Blossom in Blue and White Jar, and Fan design.
140 Panel of Two Prints, Female Figures.
141 The Gossips.
142 Girls Writing.
143 Young Ladies Preparing Tea.
144 Young Lady Holding Box.
145 Scene from the History of the 47 Ronins.
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241 Bird on Rock.

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242 Shells, Fish, and Flowers, burned into the paper.



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